

# UNIVERSITY OF TORONTO

## CALENDAR



FACULTY OF MUSIC  
1936-1937

THE UNIVERSITY OF TORONTO PRESS



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1936-1937

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This pamphlet contains the curricula in Music of the University of Toronto, viz.:

1. Curriculum for the Degree of Bachelor of Music.
2. Curriculum for the Degree of Doctor of Music.

All communications should be addressed to

THE SECRETARY, FACULTY OF MUSIC,  
UNIVERSITY OF TORONTO.

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# UNIVERSITY OF TORONTO

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## FACULTY OF MUSIC

1936-1937

THE HON. AND REV. HENRY JOHN CODY, M.A., D.D., LL.D....*President*

SIR ERNEST MACMILLAN, B.A., MUS. DOC.,  
*Dean and Lecturer*

135 College Street

HERBERT AUSTIN FRICKER, M.A., MUS. DOC.,  
*Lecturer*

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*Lecturer*

117 Park Road

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*Lecturer and University Organist*

139 Inglewood Drive

## ADMINISTRATIVE OFFICERS

### THE UNIVERSITY

<i>President</i> . . .	THE HON. AND REV. HENRY JOHN CODY, M.A., D.D., LL.D.
<i>Registrar</i> . . . . .	ARTHUR BERTRAM FENNELL, M.A.
<i>Bursar</i> . . . . .	FERDINAND ALBERT MOURÉ, MUS. DOC.
<i>Librarian</i> . . . . .	WILLIAM STEWART WALLACE, M.A.
<i>Superintendent of Buildings and Grounds,</i>	
	ARTHUR D'ORR LE PAN, B.A.Sc.
<i>Director of Extension Work and Publicity</i> . . .	WILLIAM J. DUNLOP, B.A.,
	B.PAED.
<i>Warden of Hart House</i> . . . . .	JOHN BURGON BICKERSTETH, M.A.
<i>Director of University Health Service</i> . . .	GEORGE DANA PORTER, M.B.
<i>Medical Adviser for Women</i> . . . . .	EDITH GORDON, B.A., M.B., D.P.H.
<i>Manager of the University of Toronto Press</i> . . .	RICHARD J. HAMILTON, B.A.

### FACULTY OF MUSIC

<i>President</i> . . .	THE HON. AND REV. HENRY JOHN CODY, M.A., D.D., LL.D.
<i>Dean</i> . . . . .	SIR ERNEST MACMILLAN, B.A., MUS.DOC.
<i>Secretary</i> . . . . .	ANNIE WILKIE PATTERSON, B.A.

## DEGREE OF BACHELOR OF MUSIC

The degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of music, on compliance with the requirements of the curriculum in music which may from time to time be prescribed by the Senate.

### MATRICULATION

For admission to the Faculty of Music a candidate will be required to present certificates giving him credit in the following subjects of Pass Matriculation:

ENGLISH (Literature and Composition)

HISTORY (Canadian and Ancient) *or*

CANADIAN HISTORY and MUSIC\*

MATHEMATICS (Algebra and Geometry)

Any three of:

LATIN (Authors and Composition)

GREEK (Authors and Composition)

FRENCH (Authors and Composition)

GERMAN (Authors and Composition)

SPANISH (Authors and Composition) *or*

ITALIAN (Authors and Composition)

PHYSICS AND PRACTICAL MUSIC *or* PHYSICS AND CHEMISTRY.

Candidates who hold the Intermediate certificate or the diploma for associateship or licentiateship of the Toronto Conservatory of Music shall not be required to take the examinations in Ancient History and Chemistry.

The courses of study prescribed in each of these subjects will be found in the Curriculum for Matriculation, a copy of which may be obtained on application to the Registrar of the University.

Special application for Matriculation may be dealt with by the Senate.

### REGISTRATION

Every student shall, in each year of his course, register his name with the Secretary of the Faculty of Music not later than the first of October.

By order of the Board of Governors, every candidate for admission must submit a certificate of successful vaccination with his or her application, or agree to submit such certificate within ten days after the

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\*Candidates choosing this option must have completed the requirements for the Junior certificate of the Toronto Conservatory of Music in practical subjects including paper work, or must have passed the Middle School examination in music, or must have passed the Grade III theoretical examination of the Toronto Conservatory of Music.



opening of the session. Dr. Porter and Dr. Edith Gordon of the University Health Services will arrange for the vaccination of those who so desire.

After the first of October registration can be effected only by petition to the Faculty and on payment of a fine of One Dollar a month for each month after October.

#### COURSES OF INSTRUCTION

The University offers the following courses to those registered in this Faculty:

I. Four short lecture courses in such subjects as Orchestration, study of selected scores, and other details in connection with the examination requirements.

II. *Optional*. Through the Toronto Conservatory of Music:

(a) Two hours per week tutorial work in Harmony, Counterpoint, and Fugue, in a class of four, under some member of the Faculty of Music.

(b) Four regular Conservatory courses in Ear Training, History of Music, Score Study and Musical Form.

For fees in connection with these courses, see page 11.

#### PRESCRIPTION FOR EXAMINATIONS

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

#### FIRST YEAR

1. Harmony in three and four parts.

2. Counterpoint in two and three parts. No three part counterpoint with combined species will be required, but candidates will be required to add one part to a Canto Fermo in the fifth species, and to write double counterpoint at the 15th.

3. The History of Music from the rise of the Netherland School to the death of Bach and Handel, and excluding composers who died at a later date.

4. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

WEEKES: "As Vesta was from Latmos Hill descending" (Stainer and Bell)

MARCELLO: Sonata in F for Violoncello and Pianoforte (Augener)

HANDEL: Coronation Anthem "Zadok the Priest" (ed. Tertius Noble) (No. 370 The York Series)

A candidate holding the diploma of Associateship of the Toronto Conservatory of Music will be admitted *ad eundem statum* to the second year, provided he or she shall have passed the necessary theoretical examinations, including the Intermediate Counterpoint of the Toronto Conservatory of Music.



## SECOND YEAR

1. Harmony in not more than four parts, including simple part-writing for voices and for string quartet.

2. Counterpoint—strict and free in not more than four parts. Free counterpoint will include simple contrapuntal treatment of a given hymn-tune.

3. Double Counterpoint at the octave, 10th, 12th and 15th. Canon in two parts at the octave, with an independent part. Fugal exposition in not more than four parts to be written on a given subject.

4. The History of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760, and earlier than 1910.

5. Musical Form and Composition. The simple forms and analysis of the musical sentence. Candidates may be required to extend a given phrase to form a complete sentence written in pianoforte or vocal style.

6. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

ELGAR: Te Deum (Novello)

BRAHMS: String Quartet in A minor (Miniature Score—Eulenburg)

CHOPIN: Ballade, No. 4, in F minor (any standard edition)

## FINAL YEAR

1. Harmony in not more than five parts, including some original work.

2. Counterpoint in not more than five parts.

3. A fugue in not more than four parts for strings or voices, to be written in the examination room.

4. A general survey of the History of Music from the earliest times to the present day. Candidates will be required to study "The Heritage of Music", Vol. I (ed. Foss; pub. Oxford University Press), and at the annual examination to write an essay based on some subject, specified by the examiners, and dealt with in this book.

Students are recommended also to study H. C. Colles' "The Growth of Music" and as many as possible of the scores listed therein; also Lavignac's "Music and Musicians." (See also list on page 13).

5. Musical Form and Analysis. Candidates will be required to bring to the examination room copies of the scores selected for special study (see section 7).

6. Orchestration.

7. A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required:

- (a) To show a critical and analytical knowledge of the following scores:

TSCHAIKOWSKI: Overture "Romeo and Juliet" (Miniature Score)  
DEBUSSY: String Quartet in G minor (Miniature Score)  
WALTON: Belshazzar's Feast (Vocal Score—Oxford University Press)

- (b) To play any one of the preludes and fugues from Bach's "Wohltemperirtes Klavier", selected by candidate.  
(c) To transpose a simple piece at sight.  
(d) To read at sight from a full score of a date not later than Mendelssohn.  
(e) To modulate at the keyboard.

Tests equivalent to (b), (c) and (d) will be arranged for singers or players upon orchestral instruments.

8. Each candidate shall submit an original composition of a length sufficient to occupy not less than fifteen minutes in performance. This may be *either*:

- (a) A work for Chorus and String Orchestra (to which the candidate may, at his own option, add wind instruments) containing a substantial proportion of contrapuntal writing, and some writing for solo voice or voices; *or*:  
(b) A string quartet in three movements, at least one of which shall be written in Sonata form.

The work must exhibit structural independence and artistic interest and will not be regarded as sufficient solely on the ground that it is free from technical errors.

An exercise that has once been submitted and rejected may not be submitted a second time in amended form unless the Faculty shall have expressly permitted the incorporation, in a new exercise, of a portion of a previous one.

(c) In lieu of the above composition, candidates may present a thesis of not more than five thousand words on some subject connected with musical history or criticism, the subject to be submitted to and approved by the Faculty of Music at the beginning of the academic year.

In awarding marks for this thesis the examiners will require that it show not only accuracy of statement but some literary style.

The composition or thesis must be sent to the Secretary of the Faculty not later than the first of April, accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition or thesis until a subsequent annual examination, in which case the fee for the examination shall be ten dollars (\$10.00).

(d) Candidates who hold Licentiateship diplomas of the Toronto Conservatory of Music will not be required to submit an exercise or a thesis.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

### EXAMINATIONS

The examinations will take place in Toronto at times to be fixed by the Senate.

Supplemental examinations will not be provided for candidates who are starred in subjects of the third year.

No supplemental examination will be allowed to a candidate in any year after a period of three years from the date that he or she obtained standing in that year. Similarly, the exercise must be submitted within three years from the date that a candidate obtains standing in the third year.

Applications accompanied by the proper fee must be transmitted to the Secretary of the Faculty before the fifteenth of March. (Cheques should be made payable to the University of Toronto.)

The total number of marks necessary to pass on any subject is 60; second class honours, 70; first class honours, 80; maximum, 100.

### FEEES

Matriculation.....	\$ 5.00
Lecture Fee Annual, Course I.....	5.00
“ “ “ Course II.....	70.00
Each examination subsequent to matriculation.....	10.00
For admission <i>ad eundem statum</i> .....	10.00
Degree of Mus. Bac.....	20.00
Lecture Fee for Occasional Students, \$2.00 for each subject, or, covering all subjects .....	5.00



## SUGGESTED LIST OF TEXT-BOOKS

### *Rudiments and Harmony:*

- Musical Rudiments—Leo Smith (Boston Music Co.).  
Rudiments of Music and Elements of Harmony—Albert Ham (Novello).  
Elementary Harmony, Books i, ii and iii—Kitson (Oxford University Press).  
The Evolution of Harmony—Kitson (Oxford University Press).  
Harmony, Parts i, ii and iii—Anger (Boston Music Co.).  
Contrapuntal Harmony—Kitson (Oxford University Press).  
Modern Harmony—Eaglefield Hull (Augener).

### *Counterpoint:*

- Counterpoint for Beginners—Kitson (Oxford University Press).  
The Art of Counterpoint—Kitson (Oxford University Press).  
Modern Academic Counterpoint—Pearce (Winthrop Rogers).  
Contrapuntal Technique of the Sixteenth Century—Morris (Oxford University Press).  
Applied Strict Counterpoint—Kitson (Oxford University Press).

### *Double Counterpoint, Canon and Fugue:*

- Primer of Fugue—Higgs (Novello).  
Studies in Fugue—Kitson (Oxford University Press).  
Double Counterpoint and Canon—Bridge (Novello).

### *Form and Composition:*

- Form in Composition—Anger (Boston Music Co.).  
Musical Form—Prout (Augener).  
Musical Composition—Stanford (MacMillan).  
Composition—Corder (Curwen).  
Analysis of Bach's 48 Preludes and Fugues—Iliffe (Novello).  
Outlines of Musical Form—Albert Ham (Novello).

### *Orchestration:*

- Choral Orchestration—Cecil Forsyth (H. W. Gray Co.).  
Orchestration—Cecil Forsyth (MacMillan).  
Project Lessons in Orchestration—Heacox (Ditson).  
Orchestration—Gordon Jacob (Oxford University Press).

### *History:*

Summary of Musical History—Parry (Novello).

Evolution of the Art of Music—Parry (Keegan Paul).

The Growth of Music, Books i, ii and iii—H. C. Colles (Oxford University Press).

Music and Musicians—Lavignac (Henry Holt).

Modern Musicians—Hadden (T. M. Foulis).

Grove's Dictionary of Music and Musicians (MacMillan).

Oxford History of Music—6 Vols. (Oxford University Press).

Music of 17th and 18th Centuries—Leo Smith (Dent).

Candidates are not restricted to the above list, which is only suggested. The paper work is judged irrespective of any particular author or school.

## DEGREE OF DOCTOR OF MUSIC

Candidates for the degree of Doctor of Music must be Bachelors of Music of this or some other recognised university of at least three years' standing. Every candidate shall register his name with the Secretary of the School of Graduate Studies not later than the first of November.

Candidates must present a musical exercise by the fifteenth day of March for submission to the examiners in Music.

The exercise must be of the nature of a cantata, with full orchestral accompaniment, or an original composition in cyclic form, or an orchestral tone poem, and requiring from 30 to 60 minutes for its performance. The cantata must include an overture and parts for one or more solo voices, in addition to choruses.

In addition the candidate must undergo an examination of a more advanced character than is involved in the Mus.Bac. examination in Harmony, Counterpoint, Fugue, Musical Form, Orchestration, and Musical History.

A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required to show a critical and analytical knowledge of the following scores:

J. S. BACH: Motet "Sing ye to the Lord" (Novello)

ELGAR: Symphony No. 1 in A flat (Miniature Score—Novello)

HUMPERDINCK: Hansel and Gretel—Complete opera (Miniature Score—Eulenburg)

The fees are:

Registration	-	-	-	-	-	-	-	-	-	\$5.00
Examination (Reading exercise \$25.00; written examinations \$25.00)	-	-	-	-	-	-	-	-	-	\$50.00
Degree	-	-	-	-	-	-	-	-	-	\$25.00

The examinations will take place in Toronto at times to be fixed by the Senate, and the entire written and *viva voce* examinations must be completed at one sitting.

Applications accompanied by the proper fee must be transmitted to the Secretary of the School of Graduate Studies before the fifteenth of March. (Cheques should be made payable to the University of Toronto).



## ENROLMENT OF STUDENTS

### SUMMARY

1935-1936

#### BACHELOR OF MUSIC

First Year.....	9
Second Year.....	16
Third Year.....	14
Occasional.....	—
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Total.....	39

During the session 1935-1936 the subjects of the lectures delivered by the lecturers in the Faculty of Music were as follows:

H. A. FRICKER, ESQ., M.A., MUS. DOC.:

*For Students of all years—*

January— 3	} Dealing with the madrigal, and “O, that the learned poets”—Gibbons “Vier ernste Gesänge”—Brahms “Benedicite”—Vaughan Williams
January—10	
January—17	
January—24	} “Mass in D”—Beethoven

H. WILLAN, ESQ., MUS. DOC.:

January— 6	“Strict Counterpoint” (All years)
January—13	“Free Counterpoint” (All years)
January—20	“Double Counterpoint and Canon” (Second and third years)
January—27	“Fugue” (Second and third years)

SIR ERNEST MACMILLAN, KT.B., B.A., MUS. DOC.:

*For Students of second and third years:*

January —31	“Elements of Fugal Construction”
February— 7	“Figuration on Piano and String Writing”
February—14	“Orchestration”
February—21	“Orchestration”

L. SMITH, ESQ., MUS. BAC.:

February— 3	Analysis: Bach’s “Suite in G minor” (First year)
February—10	Analysis: Mozart’s “Quintet in G minor” (Second year)
February—17	Analysis: Debussy’s “Voiles” and “Clair de Lune” (Second year)
February—24	Analysis: Schubert’s “Quintet in C” (Third year)